Three Compositions

FOR THE

PIANO.

FLUTTERING DOVE ... PRICE 100

MOUNTAIN CHAPEL ... " 75

ON THE WAVES ... 125

BY

ROBERT GOLDBECK.

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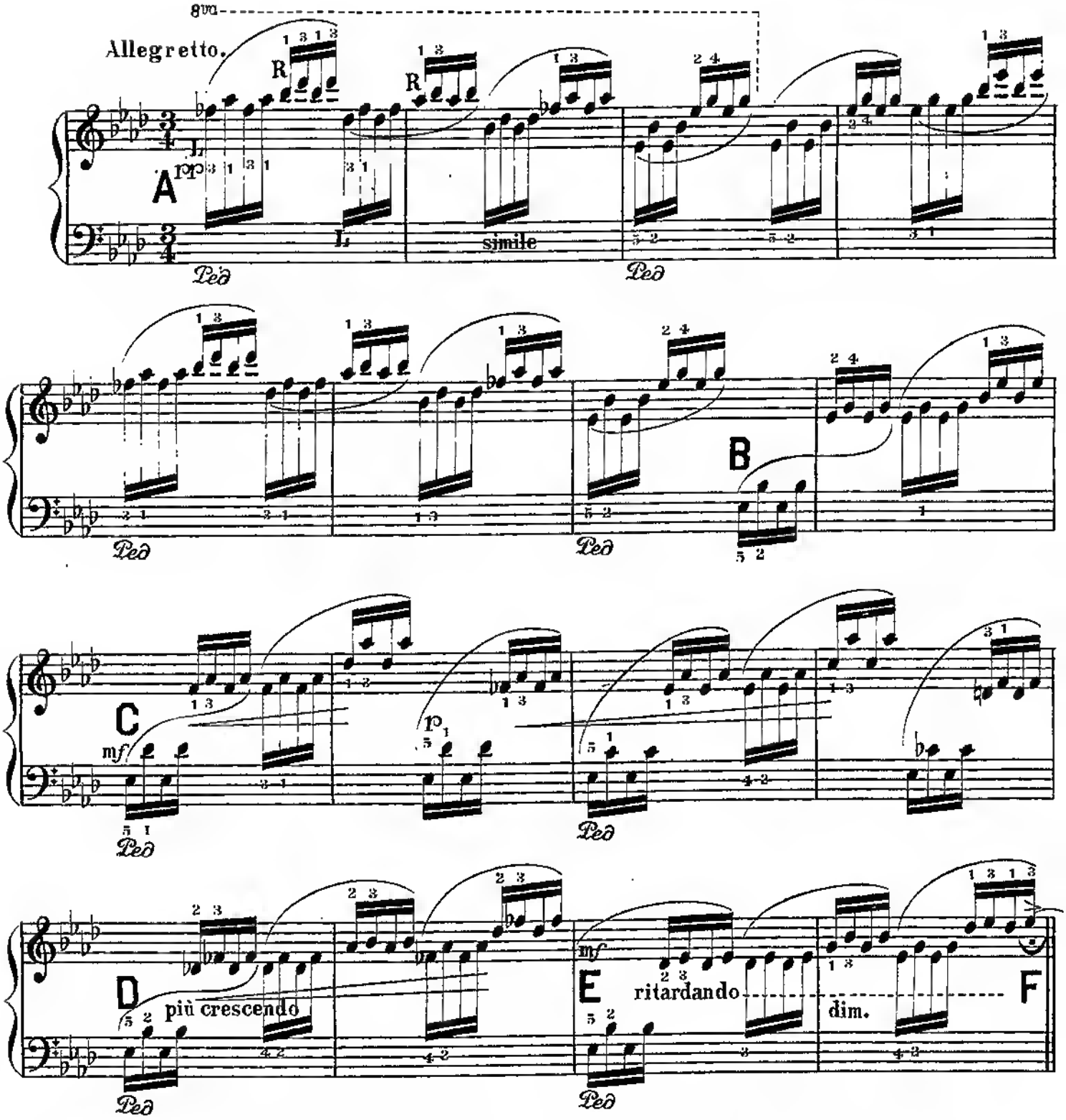
FLUTTERING DOVE.

Descriptive Morceau for the Piano with Lesson.

ROBERT GOLDBECK.



Lesson to Fluttering Dove. The passages between A and F, although not difficult, require yet some careful slow practice, to make them even, delicate and fluent. Take fingering and Pedal changes as indicated. As the opening passage descends lower down to Bass clef at B, produce richer, fuller tone, without playing loud. At C observe the crescendo as phrase ascends. At D an increased expansion of sound; at E a gradual ritardando and diminuendo, pausing altogether for a short moment at F.

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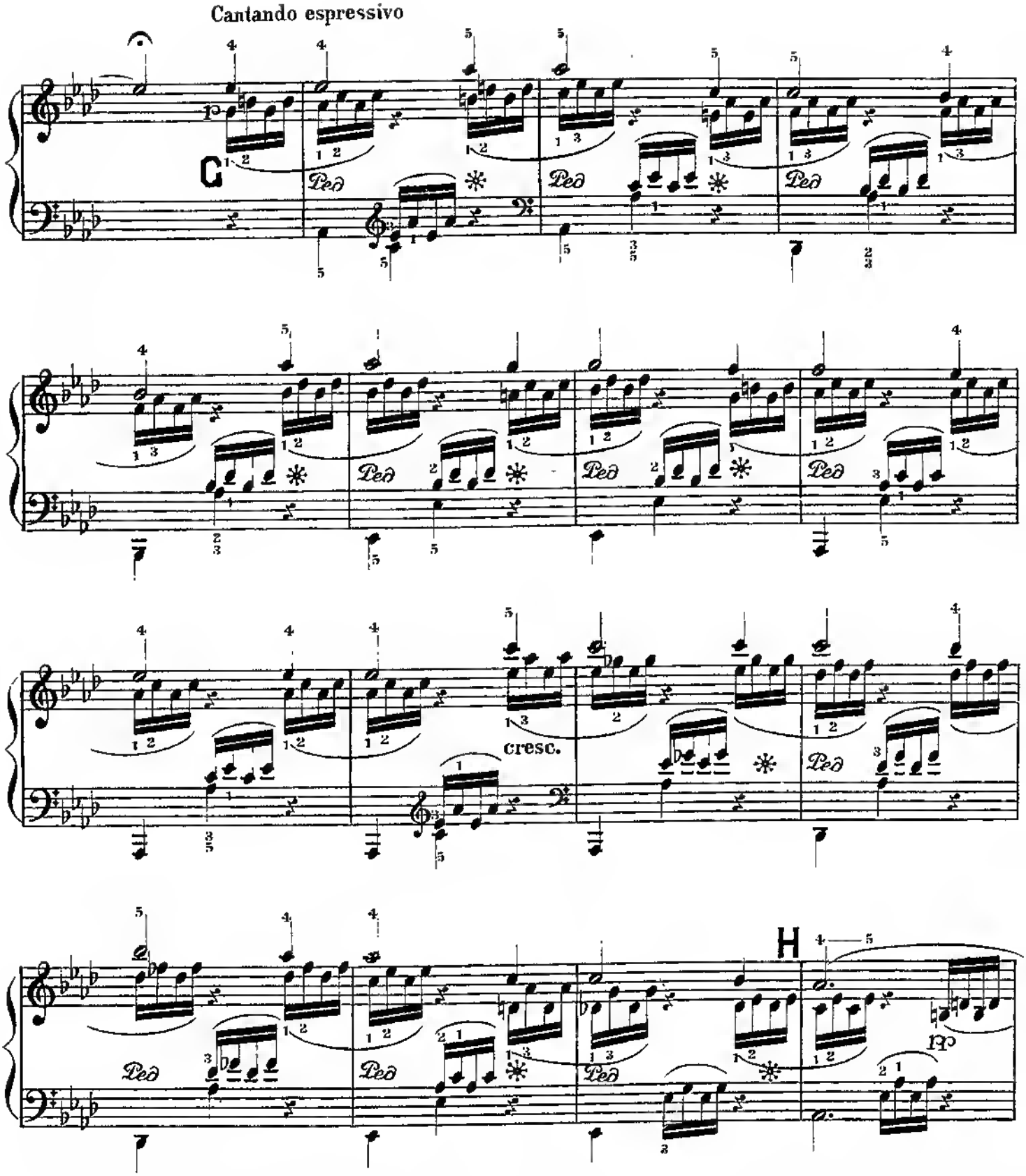
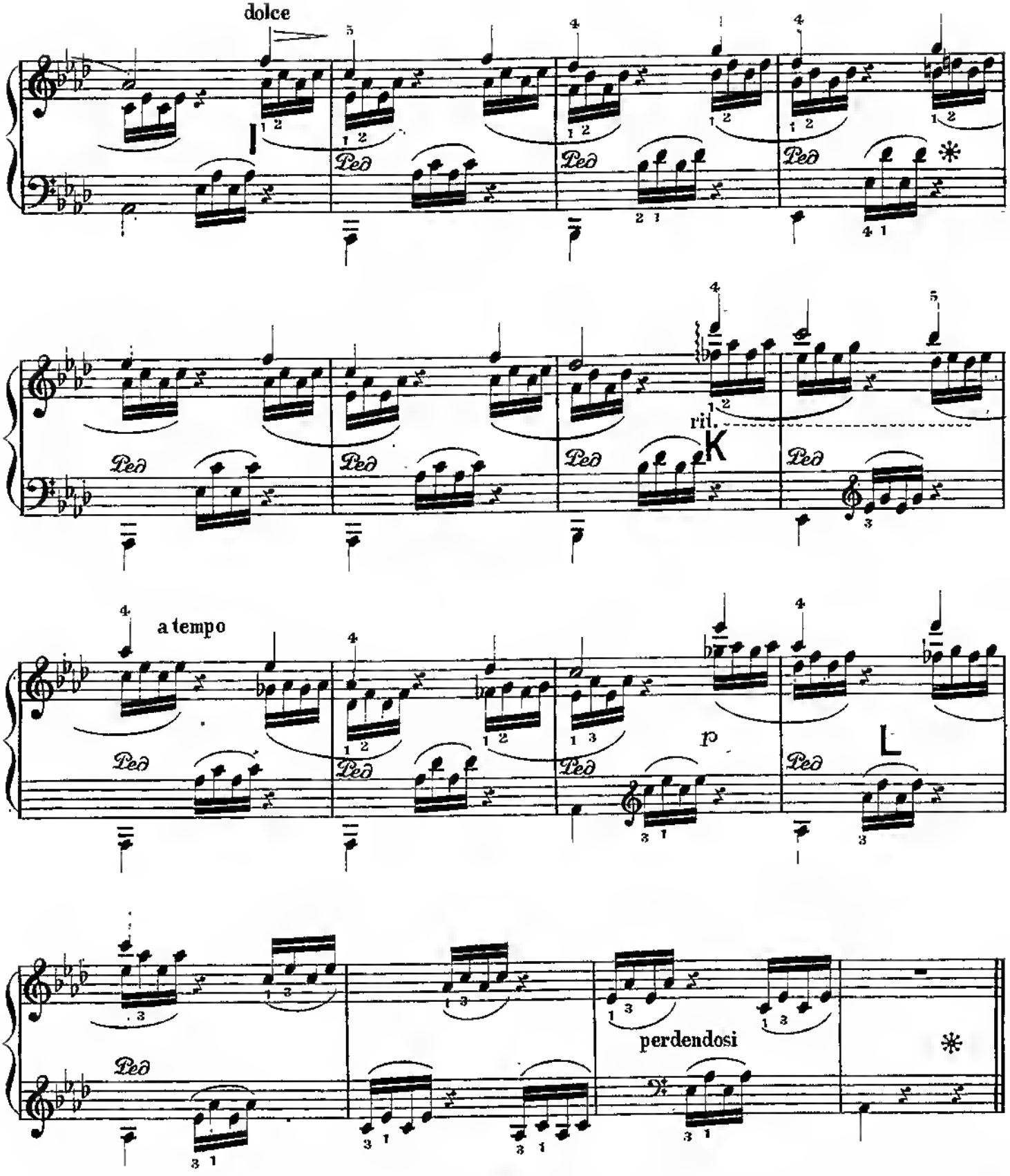
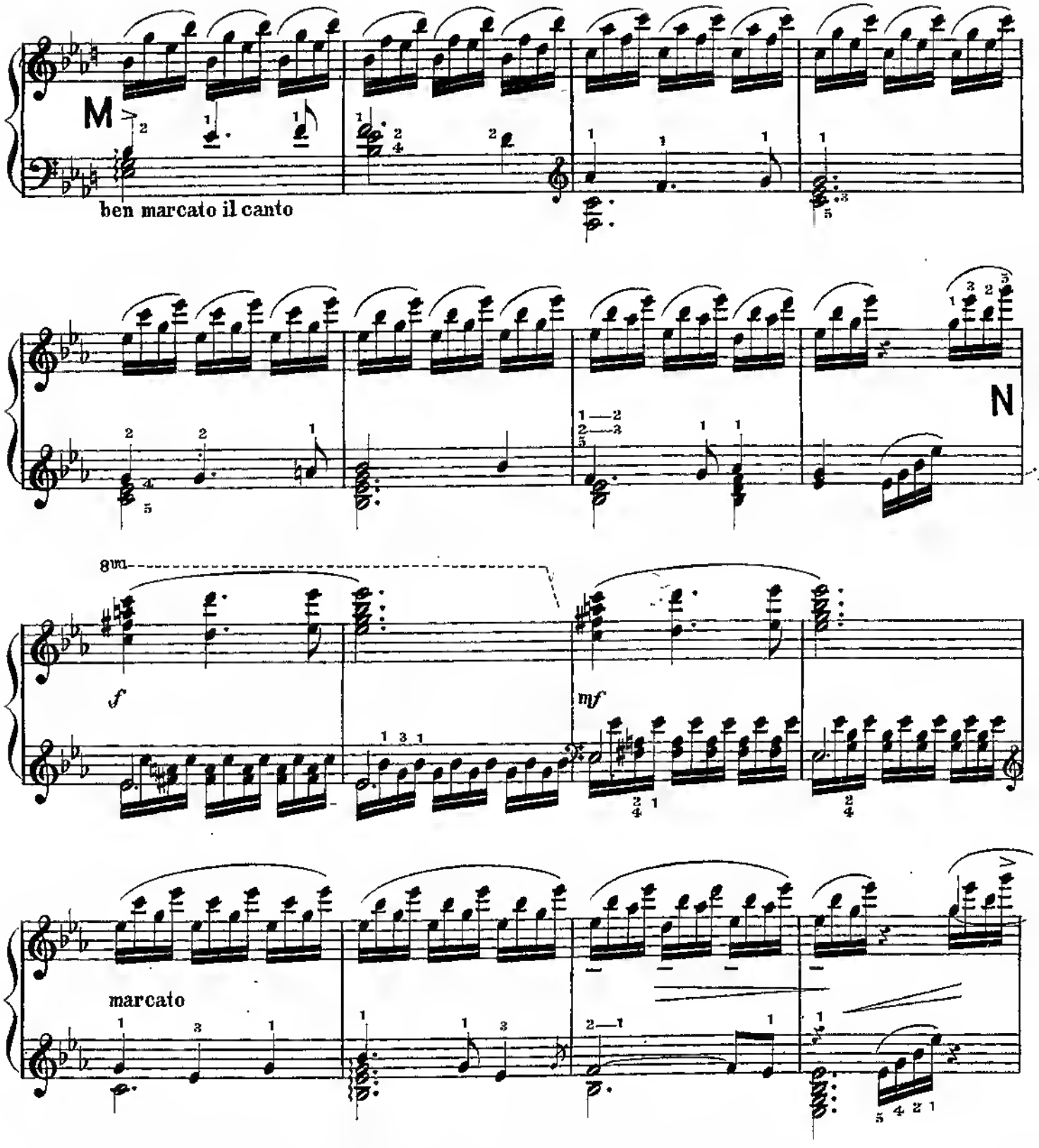


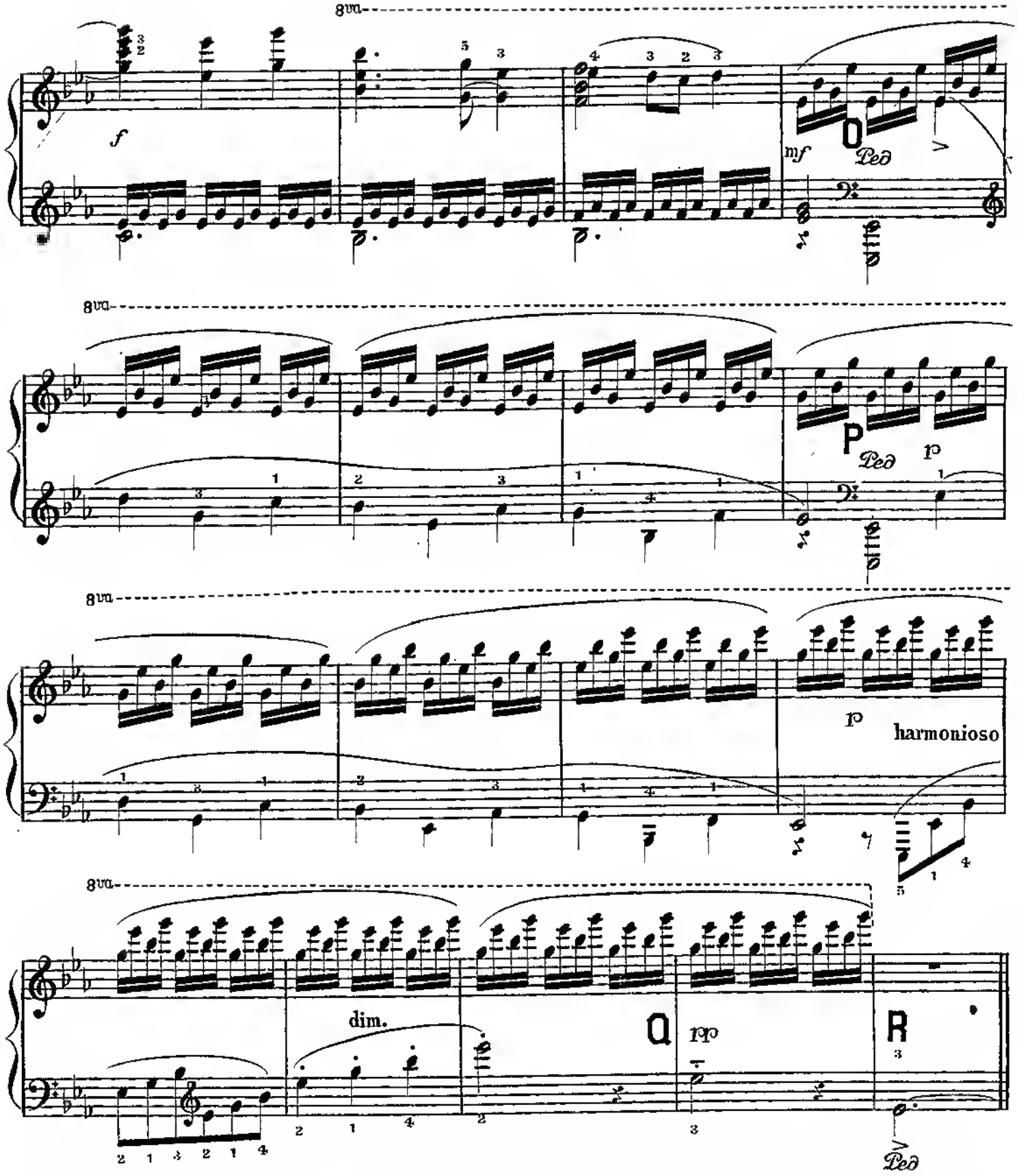
At G begins the main part of the piece. The melody situated in the upper part, should be firmly and distinctly sustained by means of a clinging touch, with loose wrist, enabling the player to effect distances without observable interruption of sound. The accompanying sixteenths flutter like the wings of a dove, lightly but clearly, leaving the air (melody) to stand out with the distinctness of a song. At H very subdued, and with murmuring sound.



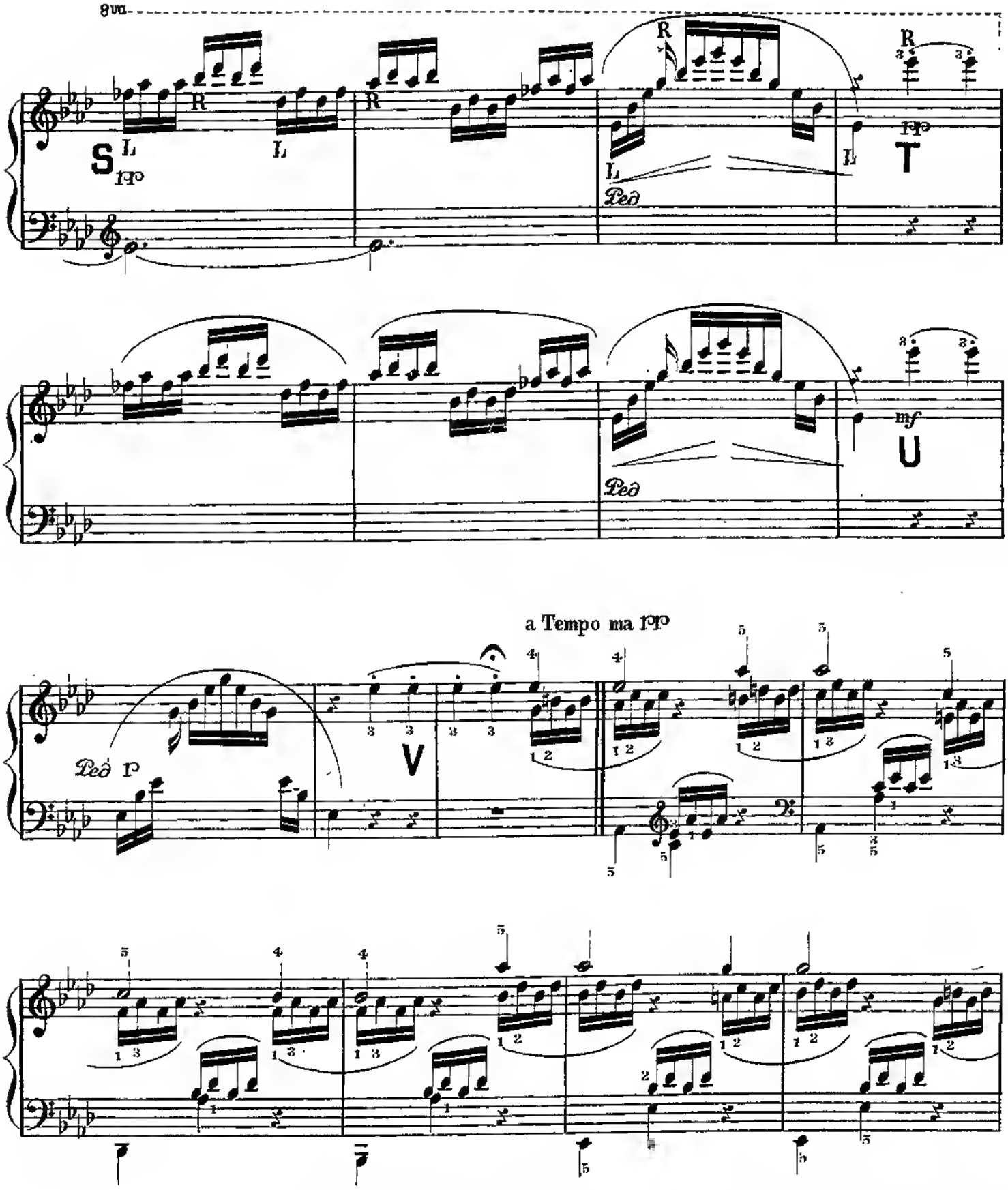
I. The air here is a sort of refrain to the principal melody at G, and should be rendered in rhythmical measure, rockingly as it were. This refrain finds its climax at K, which should be rendered with impassioned expression. At L the air and the fluttering die away in pianissimo sound.



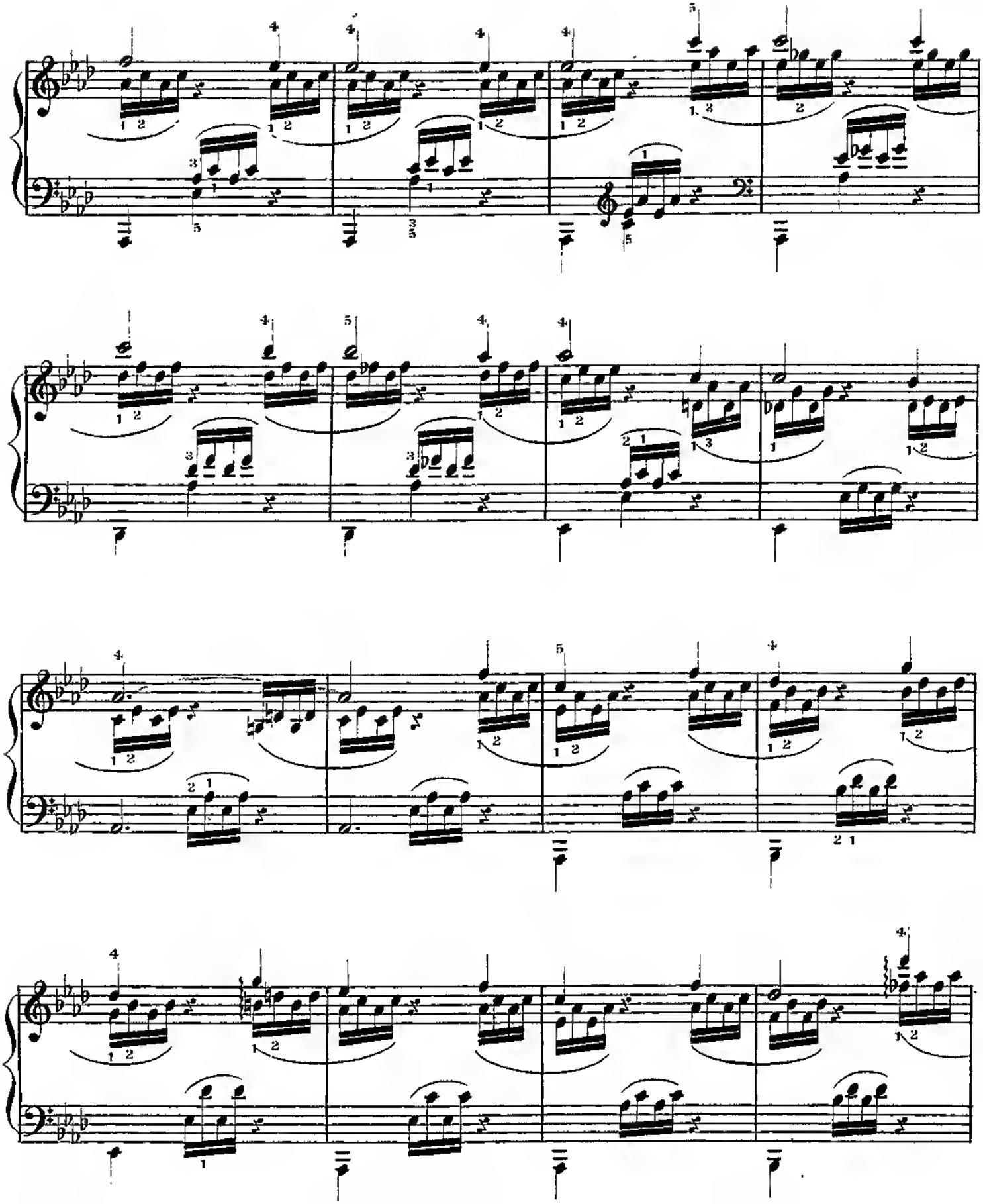
M. The second part begins here, a semi-religious melody, rendered with impressive accents by the left hand. To the thumb is confided the greater portion of the melody tones. It should be taught, by practice, to move with flexibility and in sustained style. The jump from N to the first chord of the next measure is a little hard. Slow and well considered practice will easily level this slight difficulty.

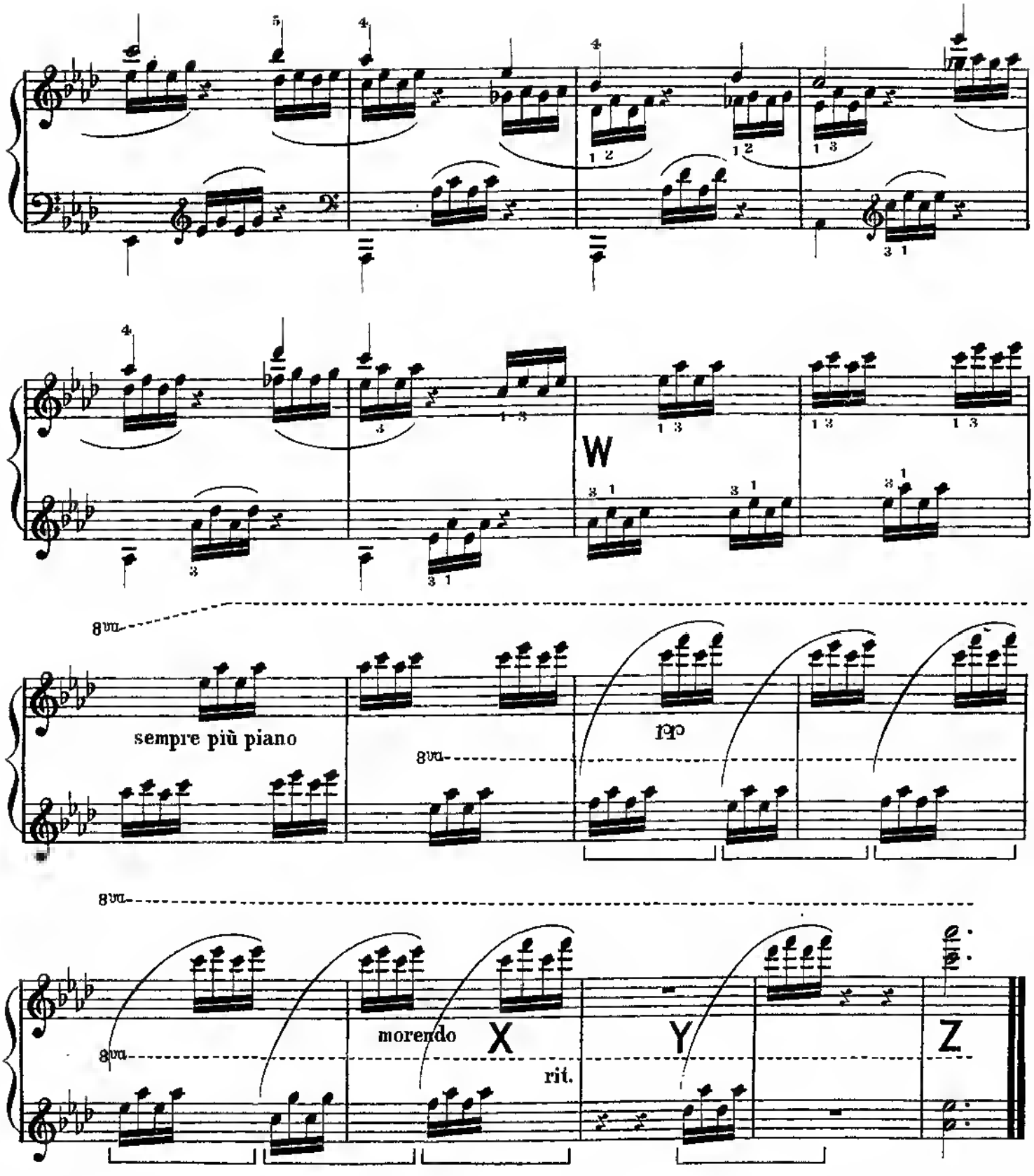


Observe dynamic signs (shadings of force). At O, keep Pedal down, to P, where it should be changed, principally for the purpose of diminishing and clearing the harmony. Diminish well at Q and sound the $^{1}e^{\flat}$ at R beautifully. This $^{1}e^{\flat}$ is tied by means of the Pedal, the hands playing the sixteenths in the high Treble at S.



The e flats at T, U and V should be rendered with bell like sound; they serve to bring on harmoniously and rhythmically the return of the principal subject, which is to be played pianissimo and dolcissimo (as sweetly as possible) when reappearing.





From W to X with delicate harmony and even, light and rippling sixteenths, diminishing more and more. At Y pianissimo and rhythmical interruptions. At Z a very delicate pianissimo chord in the highest regions of the Piano.